

The background is a solid medium green color. Overlaid on this are several large, dark green, semi-transparent geometric shapes, including circles and rounded rectangles, which are partially cut off by the edges of the frame. There are also smaller, light green triangles scattered throughout the composition.

INK,

PRESS,

REPEAT

2014

NATIONAL JURIED
PRINTMAKING AND
BOOK ART EXHIBITION

University Galleries

WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road, Wayne, NJ 07470
<http://www.wpunj.edu/coac/gallery/>

Kristen Evangelista • Director
Emily Johnsen • Program Assistant

This catalogue is published in conjunction
with the exhibition, *Ink, Press, Repeat:*
National Juried Printmaking and Book Art
Exhibition, organized by the University
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JUROR'S STATEMENT

For fifty years, prints and printmaking have been central to the concerns of contemporary art.

Living in a world awash with reproductions, with pictures glossy and tattered, artists in all media have turned their attention to questions of replication and repetition, identity and difference, social engagement, and the provocative gap between the material thing in front of you and the distant event to which it points. The prints in this exhibition, chosen from a rich set of submissions, demonstrate the range and profundity of what "print" means in the 21st century. From the social isolation of cell-phones to the beauties of rotting infrastructure, they capture the inconsistent complexities of our world. ▀

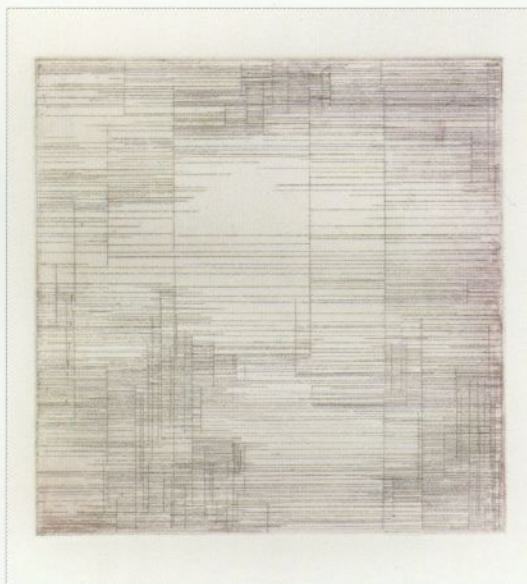
About The Juror

Susan Tallman is an art historian who has written extensively on the history and culture of the print, as well as on issues of authenticity, reproduction, and multiplicity. She is Editor-in-Chief of the international journal and website *Art in Print*, and her writing has appeared in *Art in America*, *Parkett*, *Public Art Review*, *Art on Paper*, *Print Quarterly*, *Arts Magazine*, and many other publications. Her books include *The Contemporary Print: from Pre-Pop to Postmodern* (Thames and Hudson), *The Collections of Barbara Bloom* (Steidl), and numerous museum catalogues. She has lived and worked in New York, Amsterdam, and Berlin, and currently teaches in the Departments of Printmedia, Art History, and Theory and Criticism at the School of the Art Institute of Chicago. ▀

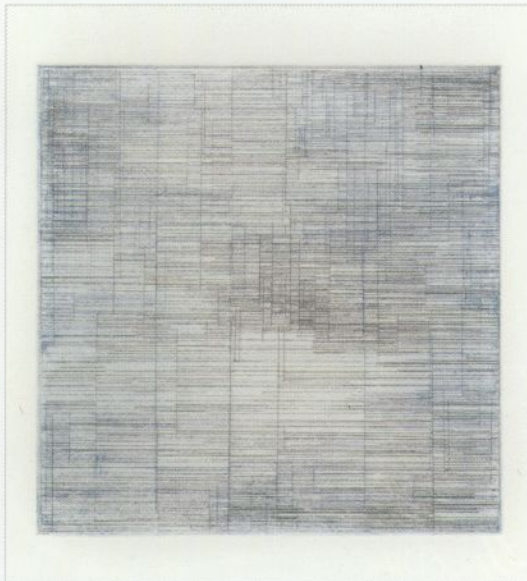
**PRIZE
WINNERS**

*Grand
Prize*

MARSHA
GOLDBERG



*Smoke Rises
(Car Bomb),
2014
Etching
18 x 14 inches (framed)
15 x 11 inches (unframed)
Courtesy of the artist*



*Smoke Billows..., 2014
Etching
18 x 14 inches (framed)
15 x 11 inches (unframed)
Courtesy of the artist*

*1st
Place*

ROBIN GIBSON



The Still Point, 2013

Reduction woodcut

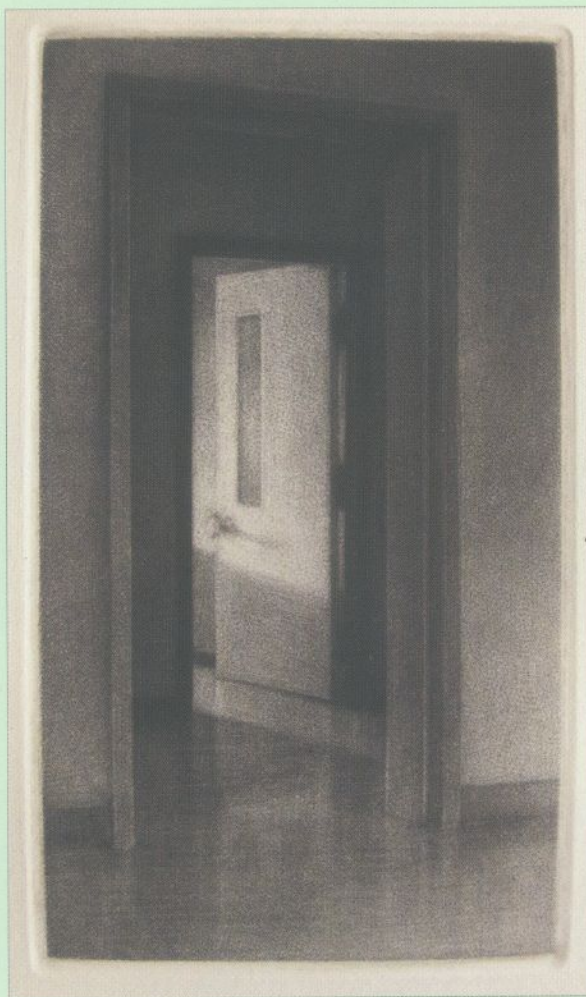
39 x 54 inches (framed)

33 x 48 inches (unframed)

Courtesy of the artist

2nd
Place

DONALD FURST



Afterglow, 2013

Mezzotint

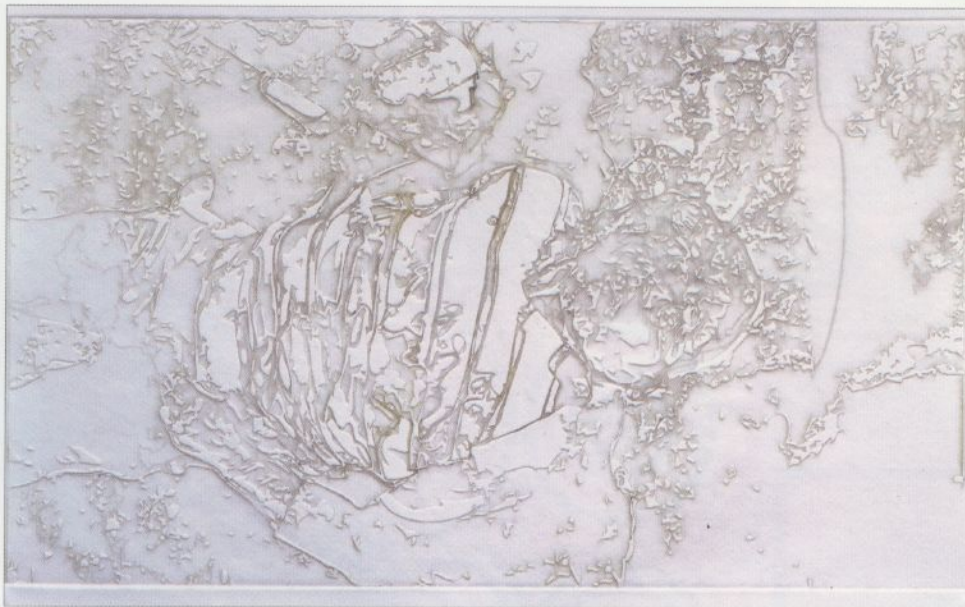
16 x 12 inches (framed)

8 x 4 ½ inches (unframed)

Courtesy of the artist

3rd
Place

MIGUEL **ARAGON**



AR-15, 2013

Burnt residue embossing

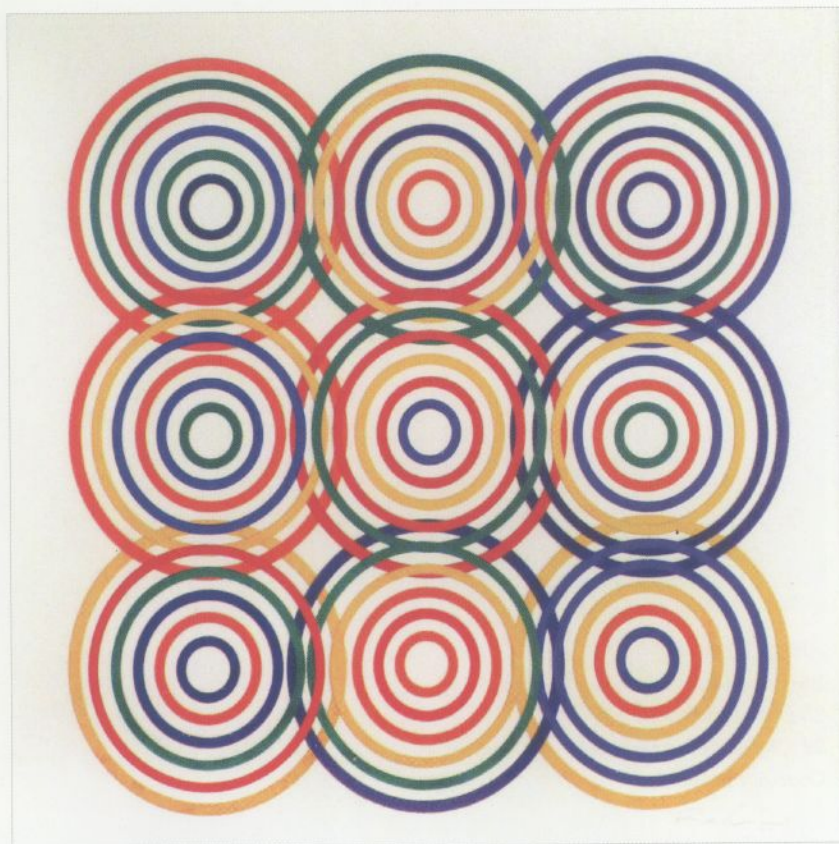
25 x 32 ½ inches (framed)

22 x 30 inches (unframed)

Courtesy of the artist

4th
Place

ROBERT **DARABOS**



Untitled, 2014

Silkscreen on cut paper and collage

19 ¾ x 19 ¾ inches (framed)

18 ½ x 18 ½ inches (unframed)

Courtesy of the artist

OTHER WORKS *in the exhibition*

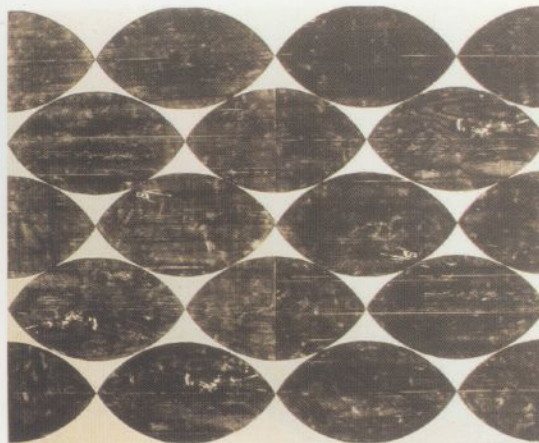
BEN ANDERSON

On the Longest Night, 2012

Woodcut on kozo paper
and stretched canvas

37 x 46 inches

Courtesy of the artist



STEVEN ARNERICH

Untitled, 2014

Screen print on paper

40 x 30 inches (framed)

30 x 22 inches (unframed)

Courtesy of the artist





CYNTHIA BACK

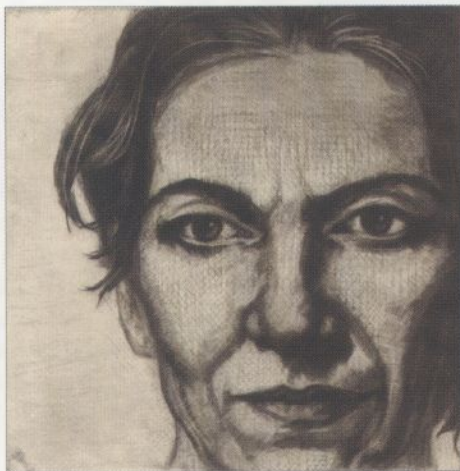
Jersey Shore Dredge Pipe #1, 2014

Reduction linocut

20 x 19 inches (framed)

12 x 12 inches (image)

Courtesy of the artist



Also included in the exhibition

CYNTHIA BACK

Jersey Shore Dredge Pipe #2, 2014

Reduction linocut

20 x 19 inches (framed)

12 x 12 inches (image)

Courtesy of the artist

JANET BEST BADGER

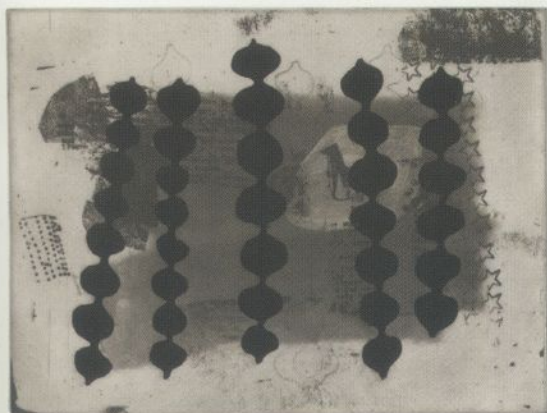
Sabine, 2013

Mezzotint

11 x 11 inches (framed)

6 x 6 inches (unframed)

Courtesy of the artist



DIANA BEHL

(re)copy, 2014

Intaglio

15 x 19 inches (framed)

9 x 12 inches (unframed)

Courtesy of the artist

Also included in the exhibition

DIANA BEHL

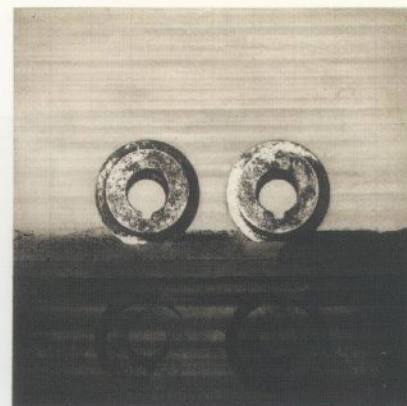
aloft, 2013

Intaglio

13 ½ x 16 ¼ inches (framed)

11 x 14 inches (unframed)

Courtesy of the artist



JAMES BOYCHUK-HUNTER

Binocular, 2014

Photo etching and chine collé

23 ½ x 20 ½ inches (framed)

Courtesy of the artist

Also included in the exhibition

JAMES BOYCHUK-HUNTER

Little Pantheon, 2014

Photo etching, chine collé

24 x 25 inches (framed)

Courtesy of the artist



VERONICA CECI

Two Sitting, 2012

Four-color reductive woodcut

34 x 55 inches (framed)

22 x 44 inches (image)

Courtesy of the artist

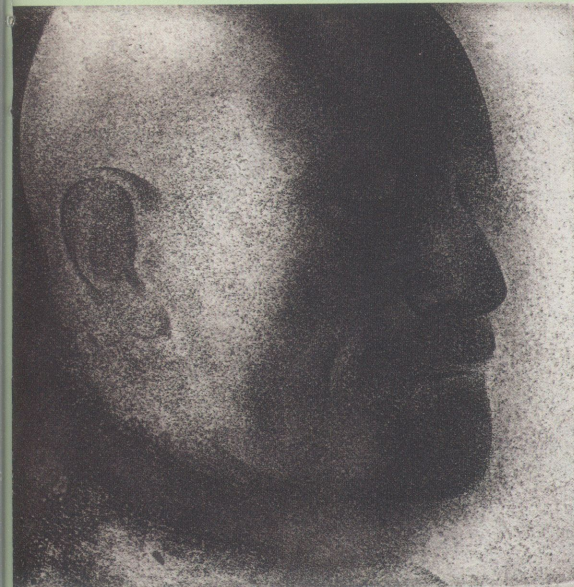


EDWIGE CHARLOT

Kolkete ajan pou yo (Silver collected for them), 2012

Flocked screen print on Japanese paper
22 x 12 inches (framed)

Collection of Rachael and Justin Alfond



BRIAN COHEN

Man With Eyes Closed, 2014

Etching

16 x 16 inches (framed)

5 x 5 inches (image)

Courtesy of the artist



MICHAEL DAL CERRO

City Building Blocks, 2013

Woodcut

28 x 22 inches (framed)

20 x 15 inches (unframed)

Courtesy of the artist



RAYMOND DECICCO

Timberline, Mt. Hood, 2013

Aluminograph

26 ½ x 33 ½ inches (framed)

16 x 24 inches (unframed)

Courtesy of the artist

ALYSSA DELLY

Regeneration, 2013

Etching

23 x 16 ¼ inches (framed)

20 ½ x 14 ½ inches (unframed)

Courtesy of the artist





AUBREY DIDONATO

Andrew, 2014

Waterless lithography and
chine collé

25 x 20 inches (framed)

22 x 15 inches (unframed)

Also included in the exhibition

AUBREY DIDONATO

Lori, 2014

Waterless lithography
and chine collé

25 x 20 inches (framed)

22 x 15 inches (unframed)

Courtesy of the artist

Megan, 2014

Waterless lithography
and chine colle

25 x 20 inches (framed)

22 x 15 inches (unframed)

Courtesy of the artist



JAMES DORMER

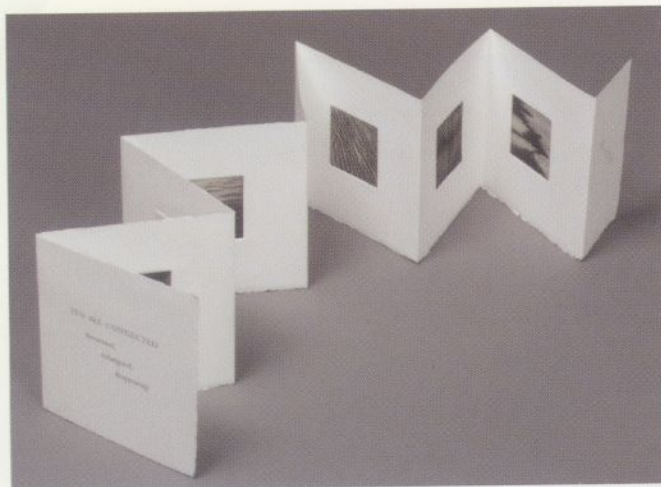
Summer Suite/Bird, 2013

Lithograph

20 x 17 ½ inches (framed)

8 ½ x 6 ½ inches (image)

Courtesy of the artist



HOLLY DOWNING

*It's All Connected, Threatened,
Endangered, Disappearing...*, 2012
Seven-plate accordion mezzotint with
letterpress text
6 ½ x 32 inches (unfolded)
Courtesy of the artist

AMZE EMMONS

Negotiation Site, 2014
Lithograph
22 x 28 inches (framed)
18 x 24 inches (unframed)
Courtesy of the artist





CATHLEEN FICHT

Shifting, 2014

Wood engraving

16 x 20 inches (framed)

4 x 6 (unframed)

Courtesy of the artist

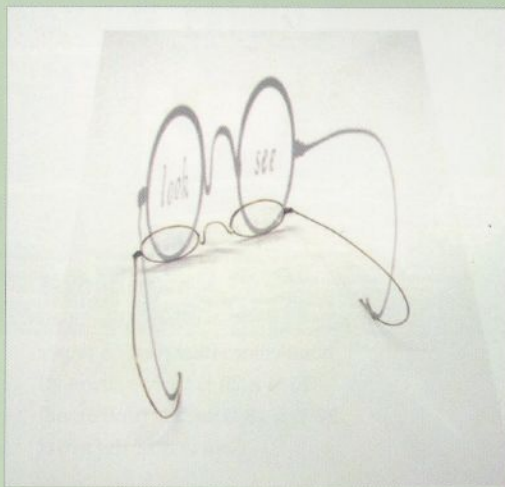
KIM W. FINK

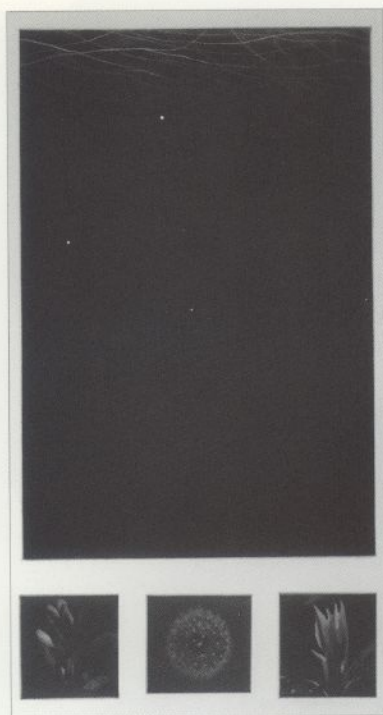
Look/See, 2014

Wire-rimmed glasses (found),
and archival digital print

17 x 20 x 2 inches

Courtesy of the artist





JENNY FREESTONE

Flux 1, 2013

Photogravure, etching,
and aquatint

30 x 22 inches (framed)

23 x 13 inches (unframed)

Courtesy of the artist



BRETT GROVES

Interoffice, 2013

Nine-color silkscreen on paper

25 ½ x 20 ½ inches (framed)

23 ½ x 18 ½ inches (unframed)

Courtesy of the artist

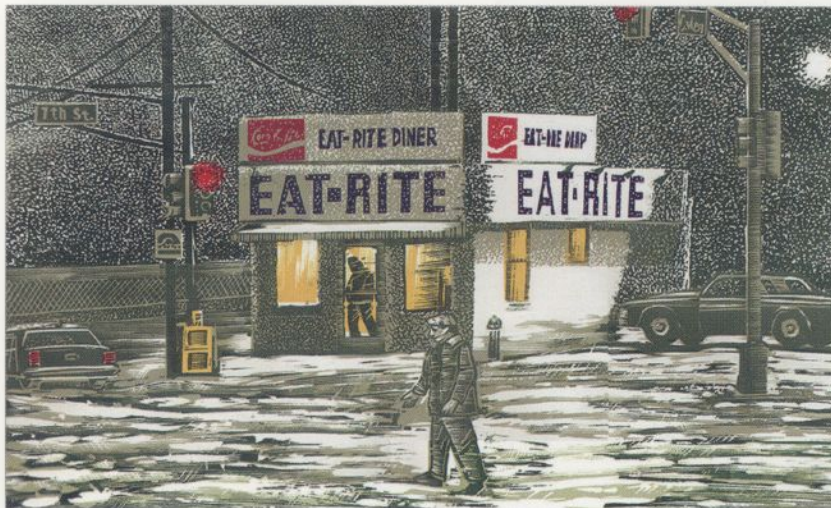
MARIO LAPLANTE

St. Jean, no. 2, 2013

Lithograph, digital printing
(archival inks), and gold leaf

24 x 24 x 3 inches

Courtesy of the artist



ANTHONY LAZORKO

Snow at Eat Rite, 2013

Color woodblock print

18 3/4 x 24 3/4 inches (framed)

11 x 17 inches (unframed)

Courtesy of the artist



CHRISTINA MASSEY

Online Presence, 2014

Hand-woven monoprint

20 x 20 inches (framed)

15 x 15 inches (unframed)

Courtesy of the artist



ANNA MAVROMATIS

Childhood Landscape 2, 2013

Monotype on Rives BFK

21 x 17 inches (framed)

20 x 16 inches (unframed)

Courtesy of the artist



AMY PIRKLE

Eight Bedrooms, 2013

Letterpress, linocut, pochoir,
and drum-leaf binding

9 x 5 ½ inches (closed)

9 x 11 inches (open)



MICHELLE RAY

Cave Protection Act of 2013, 2013

Talas paper, Carson .080 board,
letterpress printed, laser
engraved; Text created with
photopolymer plates, using
Gill Sans typeface

7 ½ x 6 x ½ inches (closed)

Courtesy of the artist

RED BUTTE PRESS

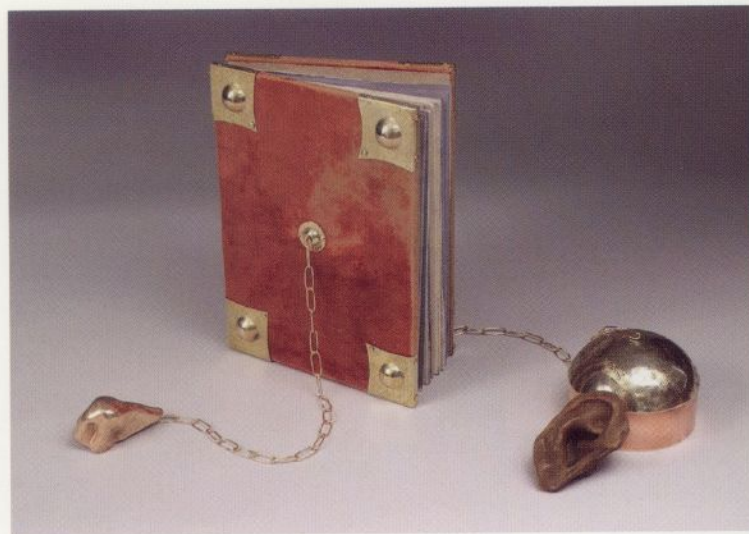
Katharine Coles (text) and
Mary Toscano (illustration)

*Problems of Description in the
Language of Discovery*, 2012-2013

Letterpress printed from
photopolymer plates on
Frankfurt and Minogami
paper/Mylar & Arturo
covers, wire binding, and
letterpress printing

6 x 4 inches (closed)

Courtesy of the artist



CELESTE REGAL

The Price of Freedom, 2014

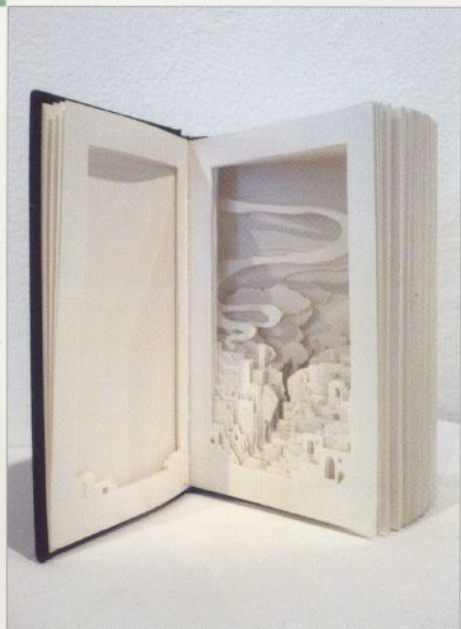
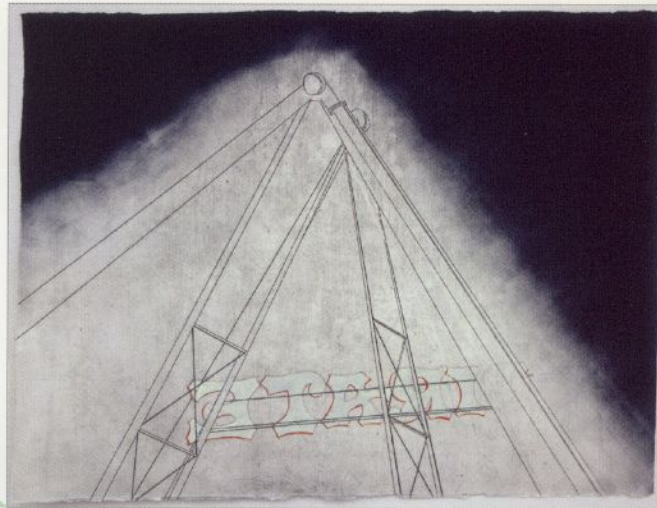
Wood, brass, fabric, photo
intaglio, and various papers
Variable dimensions

Courtesy of the artist

CARRIE SCANGA

Pirate Ride, 2014

Etching with monoprint
and hand-coloring
26 x 34 inches (framed)
22 x 30 inches (unframed)
Courtesy of the artist



AYUMI SHIBATA

Zion Book, 2013

Handmade paper cut-out
15 ¼ x 10 inches (closed)
Courtesy of the artist

CHARLEE SWANSON

Primitive Print, 2013

Paper, rust, and dirt
26 x 21 inches (framed)

Courtesy of the artist



JOSH WINKLER

The Highway Wall, 2012

Etching with chine collé and
archival inkjet printing
24 ½ x 35 inches (framed)

Courtesy of the artist

Tall Tales:

Recent Work by Yuji Hiratsuka

Grand Prize recipient of Ink, Press, Repeat 2013

ARTIST'S STATEMENT

Although my artwork is mainly considered representational, I deal with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements: garments, fruit, vegetables, furniture, animals, etc. have been my focus. The images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere.

There are small transitions in my work from time to time, and my interest is always based on unpredictable texture that is printed from the etched surface of the copper plate. My prints explore the complex relationship of paper, ink and etched plates to describe my thoughts, as well as the relationship, which occurs between figures and space to express other human experiences. Always, I try to investigate the maximum potential available to me as a printmaker.

The enigmatic figures I draw are reflections of human conditions such as: satire, whimsy, irony, paradox or the mismatches that happen often in people's daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. The images in my intaglio prints in this exhibit are little figurines in action. They are cheerful, joyous, and restless. They are all happy people. ▽



YUJI HIRATSUKA

Art and Science, 2014

Intaglio

40 x 28 inches

Courtesy of the artist



YUJI HIRATSUKA

Queen Aggie Daikon, 2013

Intaglio

40 x 28 inches

Courtesy of the artist



YUJI HIRATSUKA

Easily Bird

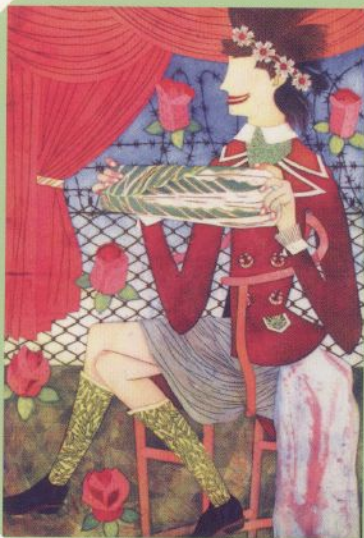
Catch Feather,

2013

Intaglio and chine collé

24 x 32 inches

Courtesy of the artist



YUJI HIRATSUKA

Queen Aggie Nappa, 2013

Intaglio

40 x 28 inches

Courtesy of the artist

ARTIST'S BIO

Yuji Hiratsuka was born 1954 in Osaka, Japan. He was first educated in art at Osaka Ichiritsu Kogei High School (Osaka Municipal High School of Art & Industry) and Tokyo Gakugei University (Tokyo Teachers' University). After receiving a B.S. in Art Education from the University in 1978, Hiratsuka taught art at several high schools and junior high schools in Osaka. In 1985, he moved to the United States to pursue a graduate degree in printmaking at New Mexico State University (M.A.) and Indiana University (M.F.A.). Since 1987, Hiratsuka has been teaching printmaking and drawing at several universities. He currently serves as a professor of printmaking at Oregon State University, Corvallis.

Hiratsuka's graphic work has been exhibited in the Americas, Europe, and Asia. He has received numerous awards in international competitions including, most recently, the Equal Prize at Majdanek 2000, VI International Art Triennial, Lublin, Poland. During the last five years, he has had 13 solo exhibitions in the United States, and international solo shows in Seoul, Korea; Quebec, Canada; and Lisburn, North Ireland.

Hiratsuka's work is included in many public collections including The British Museum, United Kingdom; Tokyo Central Museum, Japan; Panstwowe Museum, Poland; The House of Humor and Satire, Bulgaria; Cincinnati Art Museum, Ohio; Cleveland Art Museum, Ohio; Portland Art Museum, Oregon; The Library of Congress, Washington, D.C.; New York Public Library, New York; and Freer/Sackler, The Smithsonian's Museum of Asian Art, Washington, D.C. ▽



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